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Beyond Fine Printing

by Dan Carr

CETUS: The Whale

by Catherine Kanner and John Sheller

Gifts and Acquisitions

Serendipity

Elected to Membership

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BEYOND FINE PRINTING:

Typographic Punchcutting and the Evolution of a Poet's Voice on the Page

DAN CARR

*From a talk given April 2, 1997, at the San Francisco Public Library and co-sponsored by
The Book Club of California*

Let me say first that in choosing the title of this lecture, in particular the words "beyond fine printing," I do not intend to propose some superior technique or idealistic technological advance. I am defining a kind of printing which is practiced as a fine art, where content and form unite – the art of the text. Specifically, I am interested in the original creation of a metal typeface for printing a particular text. The design of letters creates the voice of the book. When the voice of the text coincides with the voice of the book, a complete work of art is created.

Stanley Morison once wrote: "Fine printing may be described as the product of a lively and seasoned intelligence working with carefully chosen type, ink and paper. Of all the printer's materials, that which contributes most immediately to the fineness or otherwise of the product is the type." (Morison, 11) Other definitions exist, but this one notes a common theme, that fine printing relies on the choices made from pre-existing materials. The book whose materials are specifically created for it is a movement beyond. The particular voice of the poem is created on the page.

I have become much more interested in this idea of the voice of the book during the process of cutting the punches for a book of my own poetry, *Gifts of the Leaves*. I used traditional punchcutting methods – described later – to hand-cut the type, called Regulus, in steel. As I designed and cut this type while I wrote the poems, I found that the type came to inform the poems and the poems influenced the forms of the type. The book itself is a collaboration with the artist Julia Ferrari. Through this collaboration and others, I have come to see how much a separate voice, expressing a parallel vision, can deep-

en the dialogue. In the same way that I have combined writing, punchcutting, composition, and printing, Ferrari has combined painting, printmaking, paper decoration, and binding, to achieve an integrated book.

I want to develop the ideas I have introduced by looking at my own development in the art of fine printing. Then I will look at some historic precedents for an art beyond fine printing. I will also briefly mention the process of punchcutting so we can look at how the Regulus type was made.

There are three defining ideas I would like to keep in mind. First is the expressive integration of text and type. For me, moving beyond fine printing means a hand-cut type made by the author. I am interested in hand-cut and hand-set type for two primary reasons. The act of cutting type by hand cultivates a direct and immediate response to the scale and nature of the materials, contributing something *other*, some force outside which can counterbalance predictable elements of human origin. The steel resists and promotes refinement; the copper has memory. Setting type by hand cultivates the critical and editorial faculty; it promotes refinement of expression in the writing

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as well as in the typography. My second defining idea comes from William Blake, who did not consider any of his works "finishd" until they were composed, illustrated, written out in a formal hand and integrated with his drawings on copper plates which were then etched, printed, and finally hand illuminated in color. The care and attention he put into each stage of this definition of "finishd" means that at each stage the full power of the artistic capability is engaged. Thirdly, I am concerned with the creation of the poet's voice on the page. I have been a poet for more than twenty years, and what guides me in writing is the voice I hear when I read my poems aloud. I want to bring this oral tradition onto the page. Cutting punches to create the type for printing my poems does this for me.

My earliest books were mimeographic and xerographic. In 1973 I helped create a small press called The Four Zoas Press, which printed with hand-set letterpress. After using a classic typography in my first book, I started an exploration of expressive typography. My second book, *Living in Fear*, 1975, was a first step into expressive form. I used 48-point nineteenth-century Longfellow figures to title sections of my poem set in 30-point fifteenth-century Centaur. I was aiming for the surreal evocation of the title and the point of view in the poems. Though part of the edition is printed on Fabriano book paper, it is an early effort and not finely printed, coming instead from the small-press impulse to get the message out. I wanted to use the expressive qualities of the contrasting types and materials.

At the same time my then-partner, S. R. Lavin, and I were putting out a poetry journal called *The Four Zoas Journal of Poetry and Letters*. The *Hot Food* issue, number 4 from 1976, shows some of the same concerns. It is printed on several different sizes and kinds of paper, including original Velke-Losigny, Warren's Olde Style, Mohawk Vellum, and others. There were nine different covers, many quoting Shelley's assertion that poets are the unacknowledged legislators of the world. On the title page there were four colors and several types, including the Longfellow in two sizes. The text was set in either Garamond or Caslon, varying even on facing pages, and the titles used a variety of types. Ultimately this style led us to print each poem in a magazine in its own type, title, and color of ink. Our goal was to make an expressive graphic image of the content of each poem.

In 1979 I set out on my own with two new partners, Julia Ferrari and Mark Olson, forming Four Zoas Night House, Ltd. In this press I developed an

interest in the craft of printing; with that came the understanding that within the letterforms of one typeface there was a vast expressive capacity. In my first collaboration with Julia Ferrari, we produced *In the Belly of the Ibis* (1979). I was exploring the question: How can I make the ideas in the text come alive on the page? Ferrari drew the images from Egyptian inspiration and printed the book in dark blue ink. I designed and helped compose the typography. On the title page I mixed Centaur, Bembo, and American Uncial, allowing changes in the letter-spacing textures I would not use now. I had wanted to evoke an image of the lotus columns of ancient Egypt by this exploration of contrasting textures of type and spacing. Part of the edition was printed on handmade Armatruda paper, and, while it is well printed, I think it is still a small press book.

Next I want to talk about two recent books which I designed typographically and which I see as fine press books. They are a return to classic typography, yet they both retain expressive qualities. First, from 1995, is *The Peasant of Paris* by Louis Aragon, published by The Limited Editions Club. On the title page expressive qualities are simply evoked by the contrast of 48-Didot Romulus used to set the title in upper and lower case with letterspaced capitals in 28, 20, 16, and 12 Didot sizes. The rhythmic use of space supports the effect. The text is set in 12-point Plantin Light with long descenders, with word spacing of 5 to the em leaded to 16 points, which allows a reading of the text as stream of consciousness. The chapter titles, sloped roman Romulus in 24 Didot, contrast with the text, but are structurally harmonious with it, thereby achieving a quality of *frisson*.

Secondly, Arthur Rimbaud's *Vowels*, from the same publisher in 1996, explores a bilingual setting of a symbolist poem in which the sounds of the original language are essential to the full sense of the poem. On the title page, 60-point letterspaced Perpetua Light Titling contrasts with mixed lines of 30-point letterspaced Perpetua and 14-point letterspaced Gill Sans Light capitals. The reason for this is clear on the text pages. In order to achieve a non-hierarchical presentation allowing both languages to be read on the same page, the English translation is set in 24-point Perpetua and the French original set interlinearly in 14-point Gill Sans Light. This setting allows separate and simultaneous readings without imposing a value on either language. The distinct forms of the types distinguish both versions, but the page maintains its unity through the structural similarity of the types, which have the same skele-

tal form and the same designer, Eric Gill. Printing in two languages often sets a value on the original or its translation by using a secondary type, such as an italic, or color, such as red; even printing on facing pages communicates the relative value of the verso and recto. Here, since both types are upright and so clearly independent, even the difference in size tends not to be read hierarchically; the large seriffed type in English decorates or expands on the French, and the smaller, accessible sans serif of the French clarifies and, for readers in translation, underscores the meaning of the English.

Fine printing has been called the honor paid to a text. It is in that sense also a critical reading of the text. The best of literary fine printing is created by lovers of literature; any separation between text and the reading given it in visual form is diminished. In the art of the text beyond fine printing, the hand of the author develops a visual, scriptorial, and intellectual form simultaneously. This integration is not a further refinement of the craft of the book; it is a refinement of the unity of content and form, an intensification of content, making the art of printing it an act of integral formalized writing.

I have begun to look for historic precedents for this kind of book, deciding on three criteria for selection: An author, preferably literary, and punchcutter in the same person (I later accept a lettering artist who created formalized writing in metal plates), and, thirdly, the same person to print and publish the text. The critical issue becomes that the formalized writing for a book be made and printed by its author directly in the materials used to make the edition of the book. Two sixteenth-century writer-type designer-printer-publishers set precedent, but William Blake continues to be my greatest inspiration.

Joos Lambrecht, known to have printed in Flanders from 1536-1553, descended from a family of engravers of seals and trademarks for the cloth-makers of Ghent. He continued the family profession and compiled the first Dutch-Flemish grammar, helping to shape the language; he also taught school. The poetry he wrote rose to the level of literature in a time that favored the compositions of rhetoricians; he also cut punches, printed, and published books. His presswork was noted for its outstanding quality. As a punchcutter, he cut four or five successful faces. He later taught punchcutting to Ameet Tavernier. Lambrecht's punches and matrices formed a foundation of the foundry of Hendrik van Den Keere, who recorded their origin. These types were contemporary, following the Aldine italic and the Jenson roman; he also cut a lower case for the ubiquitous Froben initial capitals. Though he

advocated the use of roman for Dutch literature, he cut a distinguished black-letter type. Lambrecht was the first to use roman types to print in Flemish. *Refereynen int Vroede, int Zotte, int Amoreuze* (1539) is a collection of his poems which he printed with his roman and italic types. The book is clearly an attempt to unify form and content. In the foreword he declares that he has printed this book in roman types to prove that they “outdo in clearness and grace all your Flemish Black Letter” (Vervliet, 61). To make his point, he printed roman and black letter alphabets one above the other. For me it is even more interesting that he mixed his italic with Gothic capitals for the passage stating his aesthetic and typographic choice for his book. As an author, punchcutter, and printer, Joos Lambrecht strove for the excellence and integrity of the printed word that I am looking for. This book and his grammar clearly show his awareness of the culture that is preserved and cultivated in a book as an integral part of its communicated message. Lambrecht brought his vision into physical being with his own hands.

In France in 1558, a good copy of the new Granjon Civilité type was first printed in Paris by Richard Breton and Philippe Danfrie. The partners published several very finely composed and printed books which probably fit our current sense of fine printing more closely than that of their contemporaries. While the books showed a Protestant philosophy, most were selected for their appeal as fine editions of compendiums of exemplary thought and behavior. The books are beautiful imitations of the manuscript style of the time. After two years, the publishers separated, and eventually Danfrie returned to his primary work as engraver at the French mint and as a maker of mathematical and astronomical instruments. Nearly thirty-six years later, in 1597, Danfrie printed and published a new book which he wrote to describe his invention, a device called a *Graphometre*, which measured angles. This book, well printed in a more contemporary style, is from a new typeface of his design. Harry Carter and Hendrik Vervliet suggest that this type failed to establish itself stylistically and historically, but there is actually no evidence that its creator, Danfrie, ever intended it to have such influence (Carter & Vervliet, 31). It is not seen again for twenty-nine years. The font is interesting because it combines aesthetic choices with an economy of use. There are three alphabets cut to fit on one body so that two lower case fonts work with one capital font. One combination creates a bold *batard* for titling, and the other creates a cursive type for the text. It was the style of contemporary

scribes. The letters also show a roundness in the strokes which was a development from earlier Civilité types. These facts suggest a different view. Perhaps Danfrie cut his type for the aesthetic and practical values it contributed to the production of his book. He wanted to give the text for his invention all the aesthetic skill he had in typography. The printing and book as a whole are quite beautiful. In this light, the book becomes such a full expression of Danfrie's art and craft as a fine metal worker, printer, and author/inventor that it moves beyond fine printing. This book suggested the title of my talk. Clearly it is more than an assemblage of chosen materials.

In the twentieth century the reputation of William Blake has emerged from obscurity. Blake's work is exactly what I am defining, with a single exception: Blake did not believe in any kind of assemblage. He did not consider the artistic techniques of chiaroscuro valid, and he etched his texts and images in plates as written and drawn by his hand. Line is spirit for Blake, and neither the summation of little dots nor the assemblage of types may interfere. His direct work with the materials was the most important element of my criteria. His writing hand is intellectually formed. Blake printed with formalized writing in copper. It is not simply a written text that has been reproduced by plates. There is evidence that he re-worked the plates and wrote in color over the prints to illuminate the words. He was not just refining an original for reproduction; he worked directly in the materials used to print the image. He was conscious of making each print an original. In printing he often gauged his impression to the effect it created, particularly by lightening the impression to accept the watercolor illumination. I have come to see this exception as evidence of a prior form. Blake's work also explores a definition of illumination as unified and parallel visual art. Blake printed in the illuminated manuscript tradition.

Blake's last illuminated book, *Jerusalem*, was created in very challenging conditions, and it offers to us today a style that is still prophetic. Each plate in the book is an independent illuminated form, and each can be read as one reads the books of Gertrude Stein, James Joyce, and other pioneers of twentieth-century literature; it can begin and end at any point. There is no consistent linear form either in sequence or in links, and unlike even *hypertext*, the text is recursive and spatially located. Stories collate from fragments of vision, the tale proceeds by the sequence of ideas (Damon, 210). At the same time, each plate is so full of text or imagery that it suggests a pattern and texture. This

solidity and integration suggests each plate is a building block of Jerusalem, Blake's spiritual city itself (Paley, 14).

The text tells the story of the fall of the eternal human, named Albion, standing for all humans in one sense and for Blake's nation in another. Albion falls because he fails to acknowledge divine vision, and as he falls he splits into male and female halves. Jerusalem is his female self. Albion further splits into four parts corresponding to the mind, the heart, the body, and the imagination, called the Four Zoas. Urthona is the Zoa corresponding to the imagination. Because of its imaginative faculties, Urthona perceives that Albion will continue to fall into eternal death, a state of dissipation reminding us now of theories of entropy. The Zoas are simultaneously dividing into three parts: Male, female, and spectre. The spectre is the reasoning egoistic self. Urthona divides into Enitharmon (female) and Los (male), and they decide to create the city of Golgonooza, a city of art, where they will create life and death. By creating this cycle they will stop Albion's fall and so create the universe. At the moment that Los begins to forge the hearts and souls of the living beings of Golgonooza, we see him pictured in Plate 6 of *Jerusalem*. In this image Los is at the forge with the anvil, bellows, and tongs; an immense fire flares behind him. Above his head a bat-like creature hovers.

Blake, commissioned to create engravings to illustrate J.G. Stedman's *Narrative of a Five Years' Expedition Against the Revolted Negroes of Surinam*, evokes our sympathy with the victims of the expedition. In this book, fellow engraver A. Smith made an image of "The Vampire or Spectre of Guiana." The image in Plate 6 is very similar. In the poem the spectre argues a self-serving pragmatic point of view – a view that would promote the brutal repression of a native people struggling for liberty. Blake takes it further; this point of view is acknowledged as a part of Los (and Blake) – it is his own pragmatic self arguing the futility of visionary art and life. "He saw his nation 'sunk in a deadly sleep,' victims of 'deadly dreams' of a materialism whose effects in all aspects of national life were destructive and sorrowful, wars, exploitation of human labor, sexual hypocrisy, ... the denial and oppression of the soul's winged life" (Raine, 5). Building Golgonooza is the creation of a visionary point of view.

David Bindman suggests that Plate 6 is "a spiritual realization of Blake's activity in creating *Jerusalem* in his own workroom" (Bindman, 160). Making *Jerusalem* cost Blake time and resources he could not hope to recover. Letters show Blake struggling to meet obligations and unwilling to put the time into

the illuminated books that he found difficult to sell. Copper alone must have been a problem for him. Ultimately, some *Jerusalem* plates were etched on both sides to economize. He wrote to George Cumberland that it "contains 100 Plates but it is not likely that I shall get a Customer for it" (Erdman, 707). Blake had little encouragement. The difficulty in reading Blake's prophetic works comes partly from the fact that they are visionary and radical views of ordinary life. Moral conflicts in his life could raise a poem like *Milton* or *Jerusalem*. Blake brings us life viewed through the eyes of eternity and at the same time through the eyes of various partial states of eternity. In Plate 6, Blake is looking hard at the prospect of composing, illustrating, writing out, etching, printing, and hand coloring a hundred plates of his compelling new vision. He intended to bring at least one copy to a "finishd" state (he illuminated one complete copy). Plate 6 is then the image of the artist ready to begin creation, questioning art, having lost faith in the audience (Los is turned away from us). Los is at the forge in Golgonooza, the visionary city within the brain (*golgos*, skull) (Raine, 4). The first being to be created in Golgonooza is Erin, who is the holiness of all living things (Damon, 128). Within Blake's space and time, Golgonooza is also his own city, London. In this fallen state of vision, Jerusalem, the soul of humanity, wanders the streets like a homeless bag lady. All that humanity aspires to is measured to some extent by the least among us. Nevertheless, in the poem Jerusalem is both a person and a place. Blake's books are living, organic beings. Golgonooza, visionary effort, is the means of building the spiritual city, Jerusalem. The act of making *Jerusalem*, the illuminated book, is the act of expanding vision to reclaim eternity in the moment. And unless each "minute particular" is opened to vision, it will not come alive. This took time, and reclaiming eternity meant great sacrifices in both the Blakes' personal lives. Catherine Blake still does not receive the credit she deserves. We know that she regularly printed and illuminated the books, painted one of the Blake tempera paintings, and separately accepted commissions to print plates, "which She does to admiration," Blake noted in a letter to his brother (Erdman, 695). In *Jerusalem*, Los chains the spectre (self-doubt) to the forge and makes it sweat to complete the work of halting the fall into entropy. The eternal vision is sustained by Los and Enitharmon; William and Catherine Blake keep it alive by creating this "finishd" book.

That this book too was largely ignored may not matter. Kathleen Raine, a most dedicated Blake scholar, says about building the city of the soul: "Blake

never presented Jerusalem as the work of a few men of outstanding genius or so-called 'originality,' but rather of all the city's inhabitants, the 'golden-builders'" (Raine, 107). This is a book about the intrinsic value of an art that is measured by three criteria: Its vision, its quality, and its integrity. It need not be popular in its day to inspire and guide future golden builders. Blake's *Jerusalem* offers us the resonance of culture preserved in integral formalized writing and illuminating. To achieve the living quality of such books the simple recombination of existing elements may not be enough, though wherever the intelligent and skilled hand is guided by the vision of the book, that book will live.

In choosing my tools, I took advice from Blake's *Jerusalem* and made my own system, choosing punchcutting to create my voice on the page. Typographic punchcutting is the art of sculpting letters in steel which are used to strike matrices from which pieces of type can be cast. Until it is transformed by hardening, each letter is in flux. It can be adapted by variation and fitting to form the words of the language in which it is used. Certain forms of letters work better in different languages. This means that the process is creative and evolutionary at the same time. It is unlike any other means of making letters because it is as flexible as writing and as permanent as inscription in stone. The punchcutter can introduce infinite variation in the detail of the letter while cutting. A perfect example of this variety of expression occurs in the *Manuale Tipografico* of Giovanni Battista Bodoni, where a single size of type can be seen in up to eleven variations. Many of these have the same general effect but subtly change in detail, making a lively and elegant typography. No *copy* of Bodoni's types comes close to showing what these types can do.

The physical fact of the punch is a compelling contribution to the visual effect of the printed letter. At the Imprimerie Nationale in Paris, the punches for the entire range of the Romain du Roi cut by Granjean, Alexandre, and Luce are still available to be used. Included in this range are a four-point font which resembles so many needles and a 144-point font. The Æ diphthong of this latter font weighs twelve pounds, and the whole font resembles a finely matched set of sledge hammers. It is difficult to imagine how this font was struck in copper. Punchcutting continues at the Imprimerie Nationale, where the subtle details of these original fonts are highly valued. The types are used for special commissions and a subscription program of books publishing contemporary French authors and illustrators.

Hand-cutting punches is a study of variation in conceptual relationships. The punch fixes the form and proportion of the letter and is the means of producing the matrix. Variations in detail unite or separate the forms of individual letters. The matrix fixes the relationship of one letter to the others and is the means of producing the type. The matrix determines the shapes of the words. Type determines the proportions of the line and the page. Hand-setting type is a study of figure and ground. All the elements I needed for the visual creation of my voice are contained in this chain of work, which brings the hand and eye of the punchcutter directly to the impression of ink into paper.

Regulus was cut in a way that resembles the practice of early cutters. I used an exemplar as a guide. I had no intention to copy another face. I thought of the punchcutters in sixteenth-century France who, having seen the letters cut for Aldus, cut their own interpretations of those letters.

To cut the lower case of Regulus, I first cut counterpunches for the counters, or insides, of the m, n, o, and v. I used the n counterpunch to make the h and u. I used the o to make the b, d, c, q, and g, striking it at various depths to make proportionally different counters. I then used the v to make the y. Once the counter was struck it upset metal on the squared-up end of the punch; this was leveled off, and then, very freely, I cut a letter to surround the counter. No drawings were used for most of the lower case. The letters were sculpted out of the steel directly using only my exemplar for a general guide. The capitals were drawn at about 1 3/4 inches high, and I took measurements of them and reduced them to mark height, width, and other marks on the ends of the punches. I could maintain the proportions and still vary the cutting to suit the size of the letter exactly. I use large and medium pillar files to file the outsides of the letters to within a point or two of the height and width. Then with small square and triangular files, I shape the letter, being careful to maintain the same slope away from the face all around. Finally, I engrave the counters by two processes, the first of which is a digging out of the counter and the second of which is shaping and refining the slope of the counter to match the outside and to shape the letter.

Now a smoke proof is made and pressed onto a smooth piece of paper to transfer the image. To check how they fit with other letters, punches can be proofed together by first aligning each in a jig. This allows subtle variations to be seen and then made. Letters are balanced to cohere and to distinguish one another on the page.

The punch, once approved, is hardened by heating the steel to bright cherry red and plunging it in water. It is then struck into a copper matrix. This again upsets metal and the matrix must be made square again. In addition, the eye of the matrix, or the letter struck, must be aligned to all other letters so that they will sit on the same baseline. It must also be fit so that each letter will cast with enough space on either side to allow it the balanced fit with other letters that will make legible and recognizable words when the types are set together. Thirdly, the strike must be made squarely at the correct depth to make the castings type high. This process, while exacting and time consuming, is the most important of all and can be very enjoyable if you like to study principles of the relationship of forms.

In the beginning I found all my tools at yard sales and flea markets, and the lower case was done entirely by hand with these tools. Over the ten years during which I have been cutting this type, I have collected specialized machines and tools to assist in the process. The squaring gauge and adapted jewelers' files and gravers are important tools. Most important of all is a good cut-away bench with a strong, cool light and lowered chair so that I can work with my

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elbows resting on the bench, my back straight, and the pin which I work against at chin height under a loupe mounted so that it is easy to see the work. Other tools, such as a good depth gauge for fitting, are refinements which speed the work along.

The first use of the Regulus type was in collaboration with artist Julia Ferrari. After I finished the lower case I decided to print a poem in it and make it into a small book. This book, called *intersection*, appeared in 1989. The fall before, as I was completing the punches, I wrote a poem which I wanted to use with the new type. *Gifts of the Leaves* was already in progress but, like the type, was not done yet. Ferrari was working on a series of drawings and agreed to cut them in wood to make a parallel work of art. The book contains three hand-illuminated woodcuts in a decorated binding. All the text (excepting the copyright) is printed in an earlier fit of the Regulus lower case. At the foot of the colophon an alphabet is printed minus the x (I didn't need one so I had not cut it yet).

When I finished the capitals six years later (working part time), I had to learn about the typeface and what it really had become. The first opportunity to set something came from a design I was working on at the time; it is set in French, probably because of the three-letter Q which I had a chance to show off. The poems for *Gifts of the Leaves* seemed to be ready so I printed a prospectus to raise money for paper and began a collaborative dialogue with Ferrari, who was interested in working on the book.

Eventually we chose a tall format to harmonize with the long ascenders and descenders of the font. The book was also made wide enough to accommodate some long lines which I had written specifically to allow the type to explore them. The lower case was designed with ascenders and descenders that would expand vertically, making an apparent condensation without distorting the other letters. In a sense, it is inspired by the Poétique made by Fournier and the similar face by Luce. The capitals are expanded slightly in the horizontal direction to offer a breadth for titling and to allow a better balance in the text. My idea was that the words should fill their square and with the same strokes reach up out of the moment to heighten and deepen awareness. The poems were written entirely during the process of cutting the font, always with the idea in mind that the two were to express a single vision. The design of the letters reflected ideas in the poems, and parts of the poems came from observations made in the cutting. For the title page I have written the

title with a square-nib pen and made this into a plate. As with the type, the impression used in printing was gauged to the visual effect it created. Also for the title page, Julia Ferrari has designed a press-mark for the new press, inaugurated with this book, which is called Trois Fontaines, an imprint of Golgoonooza Letter Foundry & Press.

Ferrari's *Ova Series* prints were created independently of the poems. To collaborate is the ideal of Trois Fontaines so that each art is individual, separate and yet coherent and unified. One art is not made subservient to the other. Ferrari's *Ova Series* explores the resonance of relationships communicated in a visual language that suggests interior meaning. Her images use shapes that are symbolic of human consciousness, yet these shapes suggest images of leaves and trees. There are four etchings and, in the lettered copies, an original color monotype. Ferrari has designed for the book a series of hand-sewn bindings in boards covered with decorated papers. They vary with each copy because each paper is a painting itself. In the numbered copies, covers have four seasonal themes following the poems. They correspond to the etching used as a frontispiece. Ferrari has created the colophon typography in the shape of a leaf, making the last leaf of the book. For me this offered a moment of revelation. I saw how all her images were communicating this different sense of a human (or a leaf) as a door through which passes the give and take of life and light. I saw how complete this collaboration had become and learned something I had not discovered in my own work on the book.

It interested me to observe that the form of our book continued to evolve throughout its creation. At each point our interaction with the materials informed both of us with fresh insights. The steel, copper, type metal, zinc, paper, ink, thread, cloth, and even paste and pigment, each provided an opportunity to respond to the text and imagery. This may be another perspective on how Blake reclaimed eternity in a moment. True collaboration is an expansion of self. From the mysterious immediacy of the monotype print to the slow but flexible and permanent formalized writing of punchcutting, we have experienced how the culture of a book by hand expresses its integral message. The art of the text, verbal or visual, watches and listens for resonance in the materials. That which is outside ourselves has the spirit to teach us something new.

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A NOTE ON THE TYPE:

This article is set in Dan Carr's *Cheneau*, roman and italic,
with *Lyons* for display

CETUS: The Whale

by John Sheller and Catherine Kanner

RECIPE FOR ONE BOOK

- * One Lawyer obsessed with *Moby Dick*
- * One Artist, (if available) with equal parts good humor and derring-do
- * One extraordinary Printer
- * A cupful of Shakespeare
- * A dash of Milton
- * One Good Witch to bind it all together

So, who needs one more book? It doesn't matter. The people who make fine art books make them for themselves after all. The making of *CETUS: The Whale* has been the maiden voyage of the small Melville Press of Pacific Palisades, California; Catherine Kanner and John Sheller, proprietors. The book is an illustrated companion to *Moby Dick*, printed letterpress in an edition of 200. Ms. Kanner's artwork features pen and ink portraits of the *Pequod's* crew. The portraits are accompanied by quotations from Melville, Shakespeare, and Milton, edited by Mr. Sheller. The book is hand bound in a unique accordion binding, with silk cover, silver foil stamping, and hand-made endpapers. It received the 1997 Rounce and Coffin Club award and is touring the United States in the 56th Western Books Exhibition.

The story of the making of the book was Ms. Kanner's and Mr. Sheller's topic for a public program at The Book Club of California on April 7, 1997. Their remarks are repeated in brief here.

Mr. Sheller is an attorney who has spent the last twenty-five years collecting new and old fine illustrated children's books. Ms. Kanner is an artist/illustrator best known over the past fifteen years for her weekly drawings for the *Los Angeles Times Opinion Section*.

Strangers before this venture, they met in the summer of 1995 in their neigh-

borhood of Pacific Palisades. Ms. Kanner's husband was the architect of Mr. Sheller's new home there.

For nearly five years, ever since his fortieth birthday, Mr. Sheller had been mulling over Melville's masterpiece. It came to him that what he needed was a grand painting of the great white whale for the entry hall of his new Nantucket saltbox. Why not?

Mr. Sheller commissioned Ms. Kanner to paint *Moby Dick* after the great woodcut illustration of Rockwell Kent: A bold composition with the whale breaching from the sea into the night sky. Mr. Sheller was certain that the Artist could not succeed without a thorough understanding of that dark, miserable creature, Ahab. The patient, good-humored Artist endured many hours of lecture by the Lawyer probing the "true meaning" of the captain and his lust. Discussion ensued. The painting was a success. In thanks for the commission, the Artist gave the Lawyer a small pen-and-ink portrait of Ahab.

There they were with one painting and one extra picture. Pleased with their work, they began thinking about the rest of the crew. They considered that each of the men deserved to be recreated with as much care and understanding as their damnable captain. They then decided to finish the suite of portraits.

The Lawyer felt compelled to supply the Artist with more lectures, one on each of the characters.

Mid-way in the making of the portraits, the Artist knew that they had the makings of a book. She proposed the idea to the Lawyer, arguing that a man who has collected books for twenty-five years, gaining a keen eye and strong opinions on the way, should be making books. They knew the project utterly lacked any commercial prospects — not that they were willing for a moment to subject themselves to any editor's dubious criticism or budgetary constraints. "No." They decided to make themselves one beautiful book.

But one book was too few; they were two, after all. "Let's print a small edition on the finest paper, laid out in elegant form. How much could it cost?" they asked.

The making of the portraits proceeded. The Artist shaped the appearance of each man, hoping to live up to the promise of Melville's descriptions. She listened to the Lawyer and made one, two, or sometimes three and four revisions to her sketches. This vigorous collaboration resulted in a successful realization of the crew members.

The book needed more than pictures, to be sure, but not an entire novel. The

Artist challenged the Lawyer to write a piece to explain the book. (*It might do him good to get the damned thing off his chest!*) The preface was promptly written, and quotations selected to accompany the portraits.

Then they ventured into deep waters and attempted to print the book themselves! After one weekend of setting type at the Otis Press (and nearly destroying it), the Artist and the Lawyer decided to seek professional help. A miracle occurred in the person of Allwyn O'Mara, bookbinder extraordinaire. Recommended highly, she lived up to her reputation and brought John Robinson of the Tortoise Press in to print the book. Ms. O'Mara's advice on everything from the unique accordion binding to the suggestion of hand-made endpapers was impeccable.

The book needed a name: *CETUS: The Whale*, after the constellation of the equatorial sky. This constellation, with an arched line of the earth's horizon, was stamped in silver on the blue silk cover. The Melville Press and its logo were born.

The making of the book, needless to say, was a remarkable adventure. Early on, the Artist told the Lawyer that the book would "go out to the world" as a message in a bottle. It has done just that. Since the book's publication in November of 1996, The Melville Press has made friends across the country, in England — and in San Francisco, of course. The edition is selling well to individuals, universities, and other special collections.

All came together in the crafting of a beautiful book...to have and to hold, to touch and to smell. Champagne all around!

A second book from The Melville Press, also a Melville subject, is due out at Christmas, 1998.

Gifts & Acquisitions

In early September we received a correction that gave us great delight:

Thank you for referring to me and The Stone House Press so nicely in the Summer 1997 issue.... Everything that was written was excellent except for one thing: "...Miller will take on Gelfand's publishing venture." This is wrong. Bill Miller has installed much of my equipment, including types, in his shop, but he has nothing to do with my publishing activities. I am still continuing to print and publish as proprietor of The Stone House Press. Bill has given me a key to his shop so I am able to go there about once a week.... Indeed, I shall publish a

new book this fall, a deluxe edition of Bruce Rogers: *American Typographer*, by Georgia Mansbridge.

With all good wishes.
Sincerely,
/s/ Morris
Morris A. Gelfand

This is good news indeed, and we are glad we were wrong. Morris enclosed an announcement for his new publication, which appears in a limited edition of 125 copies, 100 for sale at \$85; anyone interested should contact The Stone House Press, Post Office Box 1707, Lenox Hill Station, New York 100121; telephone 212 980-0731; fax 212 755-3711. A regular edition is scheduled to appear in the fall of 1997 with the imprint of The Typophiles. Its designation is Typophiles Chap Book New Series, Number One.

Congratulations, Morris Gelfand!

Club member Ronn Ronck of Washington, D.C., was saddened to read in our Summer 1997 issue of the death of Paul Markham Kahn. In Mr. Kahn's memory, Mr. Ronck has sent to The Club's library two outstanding catalogues issued by the National Museum of American Art of the Smithsonian Institution: *American Photography: The First Century* and *Secrets of the Dark Chamber: The Art of the American Daguerreotype*. Both of these fit handsomely in our collection and are a tribute to Mr. Kahn's interest in historic photographs. Our sincere thanks to Ronn Ronck.

The Grolier Club has just published a noteworthy catalogue for an exhibition (Fall 1997) of Eliot H. Stanley's unusually fine collection of Rockwell Kent. This most interesting account is entitled *Rediscovering Rockwell Kent: Books, Graphic, and Decorative Arts: Selections from the Collection of Eliot H. Stanley*. Mr. Stanley has written a substantial introduction, and there is a frontispiece reproduced in four colors. Of the edition of 1,200 copies printed by the Ascensius Press of Portland, Maine, in August 1997, twenty-six copies, lettered A - Z and signed by the author, were quarter bound in Nigerian goatskin by Gray Parrot of Hancock, Maine. We thank Book Club of California member Eliot H. Stanley for our copy of the catalogue.

Some while ago we had the pleasure of helping a writer with a project on an old friend of our library, Roy Vernon Sowers. We first knew Roy Vernon in the Thirties, when he established his first bookshop in San Francisco. This was

equipped with the fine, tall, glass-enclosed book cases he bought from John Henry Nash when Nash left for Oregon. Roy Vernon was a "graduate" of the Huntington Library, where he specialized in Rembrandt etchings. He next moved to the Santa Cruz Mountains, where he built an adobe house and bookshop. The Grabhorns printed *Joan, The Maid of Orleans* for him in 1938 in an edition of 525 copies. This was a translation by Roy Vernon Sowers's first wife, Pauline. Mr. Sowers died in 1970 and was survived by his second wife, Margaret Cosgrave Sowers.

The author of *Roy Vernon Sowers: A Life in Rare Books* is Roger Burford Mason, writer, editor and former private-press printer, who was born in England and has lived in Canada since 1988; Roy Vernon Sowers was a Canadian whose first shop was in Mason's present home, Toronto. We thank Mr. Mason for our copy of his book and were glad that he was able to bring it to us in person on his recent visit. It is a handsome ninety-six page book printed by Subway Books, Toronto, Ontario, Canada, in an edition of 950 copies plus a special edition of fifty copies specially bound and slipcased and numbered and signed by the author.

In August of last year, member Stephen B. Dudley sent us an interesting book entitled *Bixby Land Company, 1896-1996: A Centennial History* by Kaye Briegel. Although we thanked our donor on behalf of The Club, we failed to mention this important book in the *Quarterly*. This is the last book that Ward Ritchie designed and produced. In our memorial exhibition on the complete work of Ward (Fall of 1996), arranged from the combined collections of Barbara Land and Albert Sperisen, we again failed to mention this unusual item in our account of the exhibit. Mr. Dudley has rightly taken us to task for not commenting, but we assure him that Barbara Land was able to find a likely place for his gift in the exhibit and tucked it in. It will now remain safely in the library's collection.

For our library, Lawrence Clark Powell sent us a copy of *The Work of Ward Ritchie*, published for him by Truepenny Books of Tucson, 1997, in an edition of 300 copies. It was designed by Vance Gerry, with typesetting and printing by Commercial Printers, Tucson. Our copy is signed on the title page by Larry, and we thank him for the gift.

As youths, Larry and Ward promised to write one another's obituaries. Some while ago, Ward realized that he would not out-live his boyhood friend, so he wrote and printed an obituary for Larry, who continues well in Tucson after a

famously productive career. This collection of Ward's poems, with biographical commentaries by L.C.P., is Larry's memorial to Ward. —Albert Sperisen

Timothy Hawley, Club member and bookseller of Louisville, Kentucky, has just given us a copy of Henry Waller's *Narrative of a Journey through Kentucky & Tennessee*. First published by Contre Coup Press in 1997, this is a journal from a trip taken in 1835 by Waller, a recent graduate from the Military Academy at West Point, and his family. The edition consists of 100 copies and uses hand-set Lute-tia type (printed in two colors on a Vandercook proof press) from Harold Berliner's Nevada City foundry; it is a most attractive private press book in a quarter-cloth binding. We are highly grateful to Mr. Hawley for this nice addition to The Club's library. (Information: 502-451-3021) —Barbara Jane Land

Rather tardy thanks to Club member Virginia Barrett for a copy of her book, *The Day You Died - San Francisco Poems*, and for two artfully packaged limited-edition tapes of her work, *Never Run for A Bus*, selected short stories, and *September Poems*. Ms. Barrett's writing testifies to the continuing liveliness of San Francisco's literary scene; her poems remind us that the West Coast poetry renaissance has not lost its momentum. Call Michael Scott Studios for information; the toll-free number is 1-888-444-1881.

The latest offering from the New Broom Press of Leicester, England, includes *Fifty Plus: A Denial of Ageing*, a booklet of poems by the printer, Cynthia A. Savage. She is apparently somewhat "bugged" by the aging process, for she has illustrated the work with a selection of charming crawlers and "wingèd creatures of the night." She also sends Fenice Broadsheet 40, "Relative Confusion," with an appropriate illustration by Rigby Graham. Thanks, Cynthia, as always; keep it up!

Earlier this year we received from Ron Olson, President of the Mill Valley Historical Society, a booklet entitled *Six Years in Marvelous Marin, 1937-1943: A Librarian's Memoir*. The author is none other than long-time Club member Flora Elizabeth Reynolds. Her evocative story of pre-World War II days in the small towns of Sausalito and Mill Valley is full of wonderful details and personalities and makes truly fascinating reading. Ms. Reynolds's career later took her to Mills College in Oakland, where she headed the library for twenty-one years. She has

taught librarianship there, at Berkeley, and at the University of Oregon. She served as President of the Gleeson Library Associates of the University of San Francisco and is the author, with Margaret Lyon, of *The Flying Cloud and Her First Passengers*. The present monograph, then, is just a small glimpse of Ms. Reynolds's lifelong immersion in the world of books, and we are pleased to have a copy.

—Ann Whipple

Serendipity

From the Committee Chairman:

We depart from tradition by announcing the birth of Michael Harrison, born on December 13, '97. Figuring that Mike, apart from a Peculiar System for cataloguing books, will grow up to be a Book Club Director, we know that President McKinley joins us in our congratulations to the Harrisons. Oh, due to the curmudgeonly, ante-deluvian characteristics of this writer, our computer has not yet solved the Year 1900 problem. Huzzas to Mike for a century of bibliomania!

Book Club Books are rolling off the presses now! Auguste Duhaut-Cilly's *A Voyage to California . . . 1826-1829* arrived with the last QN-L, which held descriptive excerpts from this narrative. Patrick Reagh brought out a book that will stand out on any shelf; visitors have picked it out from our cluttered ones. After only a month, all 350 copies are in new homes. We like to think that Harlan Kessel's fine article boosted sales.

KURUTZ SELLS! More than two-thirds of Gary Kurutz's monumental *Gold Rush Bibliography* have found honored places on book shelves around the world. Meantime, the praise booms forth. Bob Haines, proprietor of the Argonaut Book Shop at 786 Sutter Street (415 474-9067) opened the month of July declaring that this "monumental work of reference" is "absolutely essential to any Gold Rush collection." Haines summed up a universal feeling: "Congratulations, Gary!" A month later, Pacific Book Auction Galleries (133 Kearny; 415 989-2665) paused long enough celebrating a "success [that] exceeds all of our expectations" after only five years, to give a long review of Kurutz's work. *Pacific Currents* concluded with a word to the wise: "It is of such seminal importance that it will almost certainly be shortly out of print, and we strongly recommend that those who can obtain a copy as soon as possible."

In our last column, we neglected to mention that for aficionados of Jack Stauffacher's fine work, a third choice is available for \$85. This selection is *By Horse, Stage & Packet: The Far West Letters of Joseph Pratt Allyn* (1988), excellently edited by John Nicolson and David K. Strate. Come! Walk with Allyn along Montgomery Street in 1866, "the grand promenade" of that "Aladdin City," San Francisco. "Here are the large hotels, attractive barrooms, the club house, the stores where women most do congregate, the banks, the brokers' offices; here the thousand idlers loaf." When you reach Sutter Street, head west two blocks. Just above Dupont Street, enter the Book Club of California, and acquire a copy.

Book Club members continue to radiate glory. "Andrew Hoyem of Arion Press: Champion of Literary Artistry," proclaims the cover of the September *Biblio*. Inside, Carol Grossman devotes eight pages to the "ethereal delights" of this twenty-three year-old San Francisco institution, heir to the Grabhorns. Hoyem's poetic sensibilities allow him to state, "Each book [is] an integral object that combines all aspects of its design—typography, paper, ink, binding, illustrations—into a cohesive whole." Sometimes years pass before all elements merge. Then the brilliance of Arion Press bursts forth through the talents of its innovative people: Andrew Hoyem, the regal master of the press; Gerald Reddan, superb printer and skilled pressman; Lewis Mitchell, expert type-caster; and Peggy Gotthold and Stephanie Dal Porto, creative and sensitive book-binders.

Examples are best. The latest prospectus to issue from 460 Bryant Street shows how Hoyem allowed a serendipitous experience to produce poetry. In 1873, young, largely unknown Henry James published "The Madonna of the Future." This magazine short story evolves and revolves around an artist's encounter with a cheap English statue of a male monkey and a female cat dressed in evening clothes. Fiction then became life. In 1992, artist Jim Dine purchased a similar 1840 piece, and a year later, exhibited his acclaimed "Ape & Cat" series. Now, the Arion Press presents 125 copies of the James story, introduced by Arthur C. Danto, for \$250. For those who wish the full blending of these two artists, Dine, still under the spell of this figurine, produced a twenty-three-foot, accordion-fold portfolio of eighteen photogravures. The seventy-five boxed sets, which also include the book, have a lead bas-relief on the cover; a phone call to 415 777-9651 will bring one to you for \$3,500. This should whet the appetite for the Arion Press's planned large lectern edition of the Bible—the creation of the century!

Peter Palmquist continues his bouquet for photographic historians. *The Argonaut*, journal of the San Francisco Historical Society, arrived with a superb article on Gold Rush photographer R.H. Vance, and Palmquist plans one on I.W. Taber. His study of Vance followed a fine issue on Carleton Watkins, who continues to fascinate Palmquist. The seventh of the Getty Museum's *In Focus* series (\$16.95) is Palmquist's study of Watkins's smaller photos. It appeared on June 1, but just out is *Women Photographers: A selection of [88] images from the Women in Photography International Archives, 1852-1897* by Palmquist and Gia Musso. Limited to 300 copies, it sells for \$32.50; contact Palmquist at 1183 Union Street, Arcata, CA 95521, 707 822-3857.

Today, when clear redwood is unobtainable, and words such as "Headwaters" and "Spotted Owl" have connotations reaching far beyond their original meanings, Peter Palmquist offers us insight to when large-scale redwood lumbering began. In 1884, Edgar Cherry published a limited edition of *Redwood and Lumbering in California Forests* to encourage investors. Now, only twenty-six copies are known.

Two aspects make this book remarkable. Cherry provided the most visual one: Tipped-in photographs showing all aspects of lumbering, including the new Dolbeer Donkey engine and Evans' Saw. Thanks in part to Gary Kurutz's sold-out pamphlet on photographically illustrated books, the market for such productions has grown. This centennial reprint (1983), handsomely printed at the famed Yolla Bolly Press, is an affordable \$80.

The second strength of *Redwood and Lumbering* is Charles G. Noyes's clear essay on "Redwood Lumbering." Want to know the status in camp of the cook, bull-puncher, peeler or swamper? Noyes tells you. How did a huge redwood tree progress through a mill? Noyes provides graphic description. More intriguingly, when the best clear butt lumber became railroad ties, Noyes was a conservationist! This beautiful wood is too good for such uses, he proclaims. Curtail waste and produce new trees, he declares. Cherry and Noyes created a book for their time and ours. Buy while supplies last!

We rarely get down to Palo Alto, but now have a pressing reason: Bell's Books at 536 Emerson Street (608 323-7822). Five pages in *Biblio's* September issue describe this enclave of 100,000 volumes housed in the town's oldest book store — founded by Herbert Bell in 1935. As an eccentric scholar, we like the philoso-

phy of proprietors Val Bell, Faith Bell (a BCC member), and Barbara Worl (who, additionally, has a delicate pink rose named after her): "Interior decorating consists mainly of building sufficient bookshelves." Our expanded library is under construction now.

Closer to home, the *S.F. Weekly* of July 23 devoted a long article to McDonald's Books, a Tenderloin fixture since the 1950s. Itzhak Volansky's emporium is legendary for its pulp fiction, endless supplies of popular magazines, and treasures waiting to be unearthed from 3,500 square feet of space at 48 Turk Street. Antiquarian book dealer Rich Wilkinson is evaluating the stock weekly.

While on book stores, we wandered into the one at the California Historical Society to find it well stocked with California history and literature. We struck Oil! On the shelves we spotted the University of California reprint of Upton Sinclair's 1927 novel. *Oil!* is one of the new (October 1996) University of California paperback series, "California Fiction." The first five — each with covers by California artists — were Leonard Gardner, *Fat City* (1969); Al Young, *Who is Angelina?* (1975); James D. Houston, *Continental Drift* (1976); Carolyn See, *Golden Days* (1987); and Michael Drinkard, *Disobedience* (1993). Editor Charlene Woodcock's spring choices included Mary Austin, *The Ford* (1907); Guy Garcia, *Skin Deep*, and Cynthia Kadohata, *In the Heart of the Valley of Love*; and *Oil!* Our further travels carried us to Embarcadero One, where the National Park Service opened a book and poster store in August. The graphics of the new Bay Area park posters attracted us, and we chose Forts Alcatraz, Mason, and Point.

The August issue of *Dawson's Book News*, celebrating that Southern California legend where "California's Past is Present," has become very Classy. In it, Book Club Director John Class inaugurates a "Collector's Corner" with a recollection of when he joined The Club in 1961. Class was leafing through the QN-L, when an article on leaf books attracted his eye, and a Club leaf book by the Grabhorn Press just leapt into his hand. Now, he has so many leaves, he needs a rake to gather them all....

They meet. She says, "My great-grandmother had an affair with your great-grandfather." How's THAT for a pick-up line? The speaker, Camilla Parker-Bowles; the listener, Prince Charles! We note Diana Suhami's Mrs. Keppel and Her

Daughter (St. Martin's, \$25.95), since the daughter, Violet Keppel, was intimate with Vita Sackville-West. That draws in the Bloomsbury set, which Peter Stanisky has written about so ably. On our side of the Atlantic, we noted the Penn State University Press advertisements for James M. Hutchisson's *The Rise of Sinclair Lewis, 1920-1930* (\$29.50); and a reprint of Roger Burlingame's *Of Making Many Books*, a centennial history of the publishing firm of Charles Scribner's Sons (\$19.95 paper). That September issue of *Firsts*, which contained these notices, really gave us the Dickens: The entire issue was devoted to Charles.

We were intrigued by John William Templeton's column in the July 29th San Francisco Examiner "What's Growing on the Family Tree?" While speaking particularly to black people, his call is universal. "African Americans," Templeton says, "need to take another look at what our ancestors were able to pass on to us. The photos, clothing, tools, songs, narratives, clippings, posters, military records and financial dealings have a new value." Look to local archives, he postulates, noting that "practically all of these museums started from someone's family collection." Thus, if you have letters and records you do not wish to keep, donate them! Or sell them! But Don't Toss Them! Templeton adds, "Making a tax-deductible donation probably will help the seeker and allow continued access for future generations."

Now, the shrill blast of a steamboat whistle sounding through the memories of time calls for help for one such repository. The Mark Twain project at UC Berkeley has fallen on hard times. General editor Robert H. Hirst, who enthralled the Roxburghe Club one evening, pleads for support. Those with a fathom or two of double-eagles or even large-denomination greenbacks would be much appreciated.

📖 Book Club of California books make welcome holiday gifts.

The Club has publications available in various fields. Club Staff will be pleased to provide information, take your orders, and send your selection to the fortunate ones on your list.

📖 Another suggestion: Club memberships as holiday gifts.

New member Bill Pickelhaupt recently placed his latest in book stores around the state and nation. The well-illustrated *Shanghaied in San Francisco*, with editorial polish from author Judith Robinson, is also available from Flyblister Press, 1706 Irving Street, San Francisco, 94122, at \$17.95. Of particular note are tables of "crimps," women, too, receiving advances from whaling shipping master James Laffin in 1887 and 1890. Many have a common first name: "Shanghai." For those who do not wish a copy, we do not advise walking lonely piers at night or frequenting "Terrific Street;" our older brother Tommy Chandler is about!

Please send notes of interest to Book Club members to Robert J. Chandler,
care of The Book Club.



January 22 through April 18, 1998, are the dates for a special exhibition at the California Historical Society: "Women in Printing and Publishing in California: 1850-1940." The curator is Patricia Keats of the Society, whose galleries are housed in a handsome new building at 678 Mission Street, San Francisco, CA 94105 (415-357-1848). QN-L readers will have some background in the subject of this exhibition from Dr. Chandler's article in the Fall issue, "The Women's Cooperative Printing Union" and from The Club's 1992 publication, *Six Years Experience as a Book Agent* by Mrs. J.W. Likins. The Society's presentation will range farther, however, and include the contributions to the field of such women as Jane Grabhorn, Mae Hartmann, Fritzie Buchignani, Lucia Mathews, and Lillian Marks of the Plantin Press.



We note with sadness the death, in October of 1997, of Mary Tanenbaum of San Francisco and New York City. Mrs. Tanenbaum, a long-time journalist who specialized in the culture of the Far East, will be especially remembered for her able editorship of The Club's 1989 *Keepsake*, *Chinese Book Arts* and *San Francisco*. We will miss her enthusiasm for The Club and all things bookish. We offer our condolences to her husband, Club member Charles Tanenbaum.

Elected to Membership

New Patron Member	Address	Sponsor
Roger Verity	Los Osos	Robert J. Chandler

New Sustaining Member		
Melissa S. Elliott	La Jolla	Judith Robinson

New Regular Members

Tony Bill	Venice	Peter Howard
Alan K. Davis	Berkeley	Charlotte Kempner
Barry Gough	Waterloo, Ontario, Canada	John Patrick Ford
Carol C. Jacobs	Portola Valley	Louise Moises
Robert D. Livingston	Sacramento	Robert J. Chandler
Bill Pickelhaupt	San Francisco	Robert J. Chandler
Daniel W. Roberts	San Francisco	George F. Dowley

The following members have transferred from Regular to Sustaining status:

B.J. Casoly	Berkeley
Ellina Marx Golub	Los Angeles
Carol Potter Peckham	San Francisco
Peter B. Wiley	San Francisco

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